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Guide to Oil Painting. Templeton  
Manual of Illumination. Bradley  
Art of Mosaic Painting. De Lara



A

# GUIDE

TO

# OIL PAINTING.

BY

J. S. TEMPLETON.

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FIFTEENTH EDITION, REVISED.

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## PREFACE.

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THE following pages are intended to remove, or at least lessen, the difficulties that necessarily present themselves at the threshold, in entering on the study of any branch of Art, arising from want of practical information, arranged in proper order, simplified, and clearly defined: discouragement, and not unfrequently ultimate abandonment, of a pursuit that might have proved both pleasing and profitable, are the consequence of the difficulties so encountered, when a ready reference to information founded on the experience of others might have smoothed the way for the more resolute, and encouraged the desponding to persevere.

The writer of this little work has derived what information he possesses on the subject of which it treats chiefly from his own practical experience, corroborated by the communications and opinions of many others in the profession, of such standing as to give high value to their authority. He feels, therefore, that he is justified in placing it, with modest confidence, before those who are in a condition to require it, without any hazard of leading them astray, and with an earnest desire that

it may prove useful. His aim has been to omit nothing that could be considered essential to be known; and in entering into minute details, it would be difficult to determine what should be pronounced trivial or unnecessary to be communicated to such as are just commencing their search for elementary information. In viewing the various grades of intellect that may be directed to the same pursuit, it will be admitted without difficulty that precepts and points of instruction, which would appear superfluous and trifling to the more gifted, may be necessary and of high value to others. The best course, then, is to provide for all, and to risk transgression rather on the side of superfluity than scantiness. Many, indeed most of the works that have been hitherto published on the same subject, are so deficient in the detailed information here alluded to as to deprive them of half their value to the beginner, however good they may be in other respects. To supply this want is one of the chief objects of this little treatise, and it will be a source of great gratification to the author if he should be deemed to have accomplished his aim.

# A GUIDE TO OIL PAINTING.



## THE PAINTING ROOM.

WHERE circumstances permit, it is obviously the most satisfactory and convenient plan to have a room exclusively appropriated to the purposes of oil painting; as by its adoption much time may be saved that would be otherwise spent in the arrangement of, and putting away the materials, previous to commencing, and after leaving off work. In a room of this kind, such order may easily be preserved as will greatly conduce to the comfort and facility of readily laying one's hand on any of the materials or requisites that may be wanted in the progress of the picture; they are likewise less liable to be disturbed or deranged by the officious interference of persons unacquainted with their use. The picture can also be left to dry undisturbed, after having been painted upon, without risk of injury from dust or accident; the artist is tempted to embrace every opportunity of resuming his occupation by the inviting readiness with which he can take up his materials; and he is also less liable to be disturbed by the intrusion of strangers, or to be discouraged by superficial or premature criticism, while absorbed in the

pleasing effort of working out some peculiar effect, obvious at the time to none but himself.

Such a room, which is called in plain English a painting room, but which is sometimes effectively styled a studio, or atelier, need be but of moderate dimensions for ordinary practice; and when a choice of aspect can be made, it should have one good uninterrupted, and somewhat elevated, light, facing the east or north, as from windows so situated the direct rays of the sun (which are by no means friendly to the painter's operations) retire at an early hour in the morning. The furniture of the painting room should be simple, and its quantity and nature entirely regulated by the artist's convenience and requirements. If he have but few seats, he is the less likely to be disturbed in his studies by lounging intruders, and the scarcity of tables will have the contrary tendency to prolonging their visitations, by any prospective suggestions of ill-timed or unnecessary hospitality; but in truth an over-supply of such things in a painting-room only serves to encumber the painter, and its absence will never be felt as a discomfort by him, when inspired by the enthusiasm necessary to the production of a creditable work of art. A drugget of some warm but unobtrusive colour will be a proper covering for the floor; window hangings are worse than useless, as they tend to obstruct the light and harbour dust, which they yield again on the slightest agitation, to the manifest injury of colours recently laid on the picture. In cold weather the painting-room is best warmed by a close stove, by the use of which both smoke and dust are in a great measure avoided, and a

more equal temperature is diffused through the room: the advantage of which will be felt in its tendency to promote the drying of the colours, which cold or frosty weather is apt to delay. And it may be well to remark that the glare of reddish light from a fire, in an open fire-stove, is not unfrequently found to impair, for a time, that nice and delicate perception of tint and colour which it should always be the artist's endeavour jealously to preserve. A few good prints, pictures, or copies of pictures, of a character and subject suited to the taste of the Artist, and the branch of painting he has chosen, will form a suitable decoration for the walls, and will prove extremely useful, in keeping up his eye and reminding him constantly of the principles of composition and effect, with which he should be familiar, and of which he should never lose sight: a few portfolios containing prints, drawings, and studies; and some useful casts, or other picturesque objects, will form the remaining appropriate garniture of the room, which should not be inconveniently overstocked, and every object in which should have some reference to the pursuit of its occupant.

Although a room of this description is desirable, it must not be inferred that it is absolutely indispensable to the practice of oil painting; there are indeed but few circumstances ordinarily to be met with so inimical to its practice as to forbid it altogether; an ardent mind, possessed of a moderate share of perseverance, and an aptitude for orderly arrangement, will seldom be turned aside from its purpose by slight obstructions or inconveniences; the peasant's cottage, the garret, and even

the stable, have often been the scenes where genius has developed itself; and many fine works, the choicest gems of choice collections, have been produced under circumstances in which little more than the mind of the artist was favourable to their production.

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## THE IMPLEMENTS.

It is necessary the painter should be provided with certain implements, and it will save much annoyance and trouble if these are well chosen at the first. The list of them is simple, the expense of procuring them need not be great, and the most economical mode is to have recourse to the artists' colour shop for their purchase. They may be thus enumerated: easel, palette, palette-knives, brushes of various kinds, port-crayon, mahl-stick, an oil or smudge pan, a colour slab and muller, a portable japanned tin colour box,—and to these may be added a looking-glass, a pair of compasses, a ruler, a T square, some oiled paper, or what is better, some tin-foil, and a small stock of old linen for palette cloths; all these the most inexperienced may select for themselves, by attending to the following observations:—

**THE EASEL**—is the frame or rest on which the picture is supported at a proper height for the artist to work on. There are several kinds of easels, but those in general use are the common square framed, and the rack easel, the



latter of which is by far the most convenient, particularly for pictures of a size that require to be occasionally raised or lowered, in order to paint on the upper or lower parts of them; as with it this can be done with one hand, whereby the necessity of putting down the palette and brushes each time is avoided; but as a well-made rack easel is rather expensive, the common framed easel, supplied with pegs for adjusting the height of the picture, is very frequently used. A convenient height, for either kind, is about six feet; for very small pictures a table easel will sometimes be found useful.

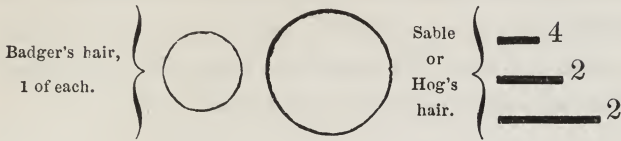
THE PALETTE—is the board on which the colours are arranged to paint from. Palettes are usually made either of an oval or an oblong square form; they should be of some light coloured wood, and sufficiently thin and well balanced on the thumb to avoid any inconvenience being felt from their weight; it is well to be provided with two or three, of different sizes, to suit the magnitude or nature of the work in which they are employed. As they ought to be kept clean, the colour should never be allowed to dry on them, it being then difficult to remove; therefore, on leaving off painting for any considerable time, the colours should be removed to a porcelain slab, and immersed in water contained in a shallow pan or dish; the palette should then be carefully cleaned with a piece of rag, dipped in spirits of turpentine, and wiped dry. The colours will thus remain moist for a considerable time, and ready to be transferred to the palette again when required for use.

THE PALETTE KNIFE—is used for arranging the colours on the palette, mixing tints, &c. It should be very flexible, about three quarters of an inch wide in its broadest part, tapering off towards the point, and having a balance handle. Besides the steel or silver palette knife, there should always be had one of ivory, to use with those colours which are injured by contact with metal.

BRUSHES.—The use of brushes need not be explained, but their being well selected is of great importance. Those usually employed in oil painting are made of hog's hair, black fitch, red sable, and badger's hair, and are so denominated respectively. It must be well borne in mind that the use of large brushes is conducive to the acquirement of a broad, bold, and free style of painting. Flat brushes are generally preferred, though round ones are useful for some purposes. The hair should project a moderate length from the tin in which it is mounted, so as to combine firmness and flexibility. In choosing flat brushes of hog's hair, or black fitch, such as assume a clean chisel-like form, without any straggling hairs, when wetted and passed between the thumb and finger, are the best. The same may be observed of sables; but these should have the additional property of coming to a fine point when required. Brushes of badger's hair are only used for softening or sweetening broad tints that have been previously laid on the picture. Proper size is the point to be observed in the choice of these.

The illustrations on the opposite page will serve as a

guide for the sizes and the number of each size of brushes that may be selected for a first supply.



The brushes should be washed immediately after using them, first with spirits of turpentine, then with soap and warm (not boiling) water, well rinsed and dried, and the hairs laid smooth with the finger and thumb. It is very difficult to clean a brush in which the colour has been suffered to dry; and it is always found to be injured by such negligence. It is proper to observe that much of the success of painting depends on the good condition in which the brushes are kept; and when they have been well selected at first, they not unfrequently improve by use, up to a certain point.

PORT-CRAYONS.—These are made in a variety of patterns in brass, albata, steel, &c. Those made of albata are the best.

MAHL-STICK.—The mahl-stick is used for steadying the hand, while painting the details; one end of it is held in the left hand with the palette and brushes, while the other, properly wadded, rests on the canvas. It should be light and firm,—those made of stiff cane are the best. Its aid is not always necessary, and some artists discard it altogether, as interfering with freedom of hand.

**OIL-PAN.**—This is a long-shaped vessel or box, usually made of tin, the bottom slanting downwards from one end to the other, into which is poured a little poppy or nut oil.—Its use is to lay the brushes in, with the hair immersed in the oil, to keep them moist when put away after using them, without being washed.

**COLOUR-SLAB AND MULLER.**—A stout glass slab, roughed on one side, ten or twelve inches square, and a porphyry or glass muller, two inches in diameter, are requisite for grinding up small bits of valuable colours, or such as do not keep well enough in oil, to be purchased ready ground. (These will be treated of in their proper place.) The use of the slab and muller is easily acquired.

**COLOUR-BOX.**—Colour-boxes are fitted up in various ways, and may be chosen indifferently, according to fancy. They are intended to receive the colours prepared for painting, some vials of oil and varnish, a small palette, &c. Their best recommendation is portability, as their chief use is for conveying out the materials to paint landscapes from nature, for travelling, and other such purposes.

A moderate sized looking-glass, hung in a convenient place in the painting-room, for occasionally looking at the picture in during its progress, will be found of great use in enabling the artist to detect readily any errors he may have committed in drawing, perspective, composition, the balance of light and shadow, and colour. This it does by reflecting the picture reversed, and consequently doubling

the error to his view; and he may rest assured, if the image of the picture in the glass presents anything that appears to be erroneous or unsatisfactory, the picture itself requires correction in that particular. The looking-glass is indeed a severe critic, but assuredly an honest one.

The occasional necessity for using a pair of compasses, a ruler, and a T square, will be obvious to anyone the least conversant with drawing. The compasses should be of that kind to which a pencil or crayon-holder can be adjusted, for striking circles, or curved lines, and the ruler and square may be combined in one instrument, namely, the latter; the blade or long arm of which may be about two feet long. When straight lines of greater length occur in a picture, a thread stretched tightly across it, in the proper direction, will be a sufficient guide for drawing them.

OILED PAPER—is easily prepared by brushing some drying oil over sheets of thin writing-paper, and then hanging them up with pins to an extended cord to dry; but as has been observed, tin-foil, which is scarcely more expensive, is better. Its use is to fold up neatly in small packages (as chemists do powders, &c.) the residue of tints composed of valuable colours, or the colours themselves, that may happen to remain on the palette after painting, for future use. They may be thus kept moist and uninjured for almost any length of time.

OLD LINEN—has been mentioned as being preferable for palette cloths, &c., and the reason of this preference is, merely that it is freer than any other, except silk, from those flocculent particles which, by adhering to the palette

and brushes, might get mixed with the colours, and injure their quality. There is no difficulty in procuring an ample supply of old linen, as perfectly pure and clean as the superfine paper that is made from it, for it may be cheaply purchased of the people denominated rag merchants or marine dealers.

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## THE MATERIALS.

A review having thus been taken of the painting-room, with its furniture and implements, we must next proceed to the consideration of the materials. It is the peculiar business of the artists' colourman to prepare and supply these, and in order to be as certain as possible of their quality (their perfect preparation being chiefly developed in their use), recourse should always be had to shops of established reputation for their purchase. Strained canvases, prepared panels and millboards, oils and varnishes, colours, sketching chalks, and a few coloured crayons, form the list.

CANVAS, PANEL, AND MILLBOARD—are used indiscriminately for pictures, but canvas is the cheapest in proportion to its size, is generally made use of for pictures of considerable dimensions, and is usually sold ready prepared and stretched on straining-frames, which are frames fitted with wedges to their inner corners, by driving which the canvas may be tightened, should it chance to

become inconveniently loose, as it sometimes does. There are two kinds of grounds with which they are all prepared: namely, the hard, or oil ground, and the absorbent ground, which latter is so called from its tendency to absorb a portion of the oil from the first lay of colour that is put on it; an advantage (if it be one) which is not perceptible in any subsequent application of colour to the picture, and therefore either ground may be chosen. A well-prepared canvas should have the ground laid evenly, without streaks, and moderately thin, so that the texture of the cloth should be scarcely, or not at all, perceptible, and it should be free from projecting coarse threads and knots. Panels are always preferred with a smooth surface, as they are mostly used for smaller works that are intended to receive high and delicate finish. The ground with which millboards are prepared has frequently a slightly granulated surface, this being better calculated to receive and give effect to the bold and broad style in which sketches and studies for pictures are usually painted, and for which millboards are chiefly used.

The grounds should be of a light colour, and indeed many artists prefer them of a pure white, as they find it conducive to pureness and beauty of colouring in those parts of a picture which require to be painted on but once, as the white ground shines through the colour in those parts, and gives it a lustre it would not otherwise possess. Rubens, and many of the Flemish, Dutch, and old German masters, used grounds of a very light colour, and in some instances nearly white. An inferior kind of prepared millboard is often used, called sketching-board; its name

indicates the purpose it is employed for. Canvases, &c., that have been kept for a considerable length of time previous to using, particularly in London and other large cities, are apt to receive from the atmosphere a greasy deposit which, though imperceptible to the eye, is of sufficient quantity greatly to retard, and often altogether to prevent, the drying of the colours that are laid on them. The nature of this deposit is similar to that which may be observed on the glass of windows that have not been recently cleaned; it is clammy and adhesive, and to remove this before using them, the canvases should be placed in a horizontal position, and carefully rubbed with a piece of flannel and finely powdered pumice-stone, well sifted; they should then be washed with a weak solution of sugar of lead in water, applied with a rag or sponge, which may be allowed to dry on them; the powdered pumice must then be applied again, and removed with a brush. Should any design happen to have been made with chalk, that it is desirable to preserve from being erased, the outlines of it may be delicately gone over with a sable pencil and burnt umber, or any other quickly drying colour, thinned with mastic varnish, or turpentine, and allowed to harden for a day or two. They will not then be removed by the process just described, if carefully performed.

**OILS.**—The oils used in painting are the vehicles in which the colours are ground in the first instance, and, as their names imply, they are all extracted from vegetables. They are linseed oil, nut oil, and poppy oil. These have the property of solidifying when exposed on a surface to the air. This property is called drying,



and they are here set down in the order in which they possess it; linseed oil being that which dries most rapidly. Good oils are of a very pale amber colour, or nearly colourless, perfectly limpid and transparent, and when smeared on a piece of clean glass, should, in warm weather, dry as follows:—Linseed oil in a day, nut oil in a few hours more, and poppy oil should not much exceed a couple of days. They are all more or less influenced in their drying by the colours with which they are employed, some of which greatly accelerate, while others retard it; and with certain colours some oils will not dry at all, unless means are employed to cause them to do so; but of these we will treat when speaking of colours.

The cause of these oils drying is, chemically speaking, that they possess, in a much greater degree than animal oils, a peculiar affinity for oxygen, which they absorb from the air when exposed to it, and by the action of which they are gradually thickened and become solid. The natural tendency of linseed oil to assume this state is greatly increased by mixing and boiling it with certain oxides of lead, such as litharge, red lead, &c., which impart to it a much greater rapidity of drying. After undergoing this preparation, it is called “drying or boiled oil.” When purchased it should be, though of a darkish colour, quite clear and translucent; it is indispensable in the use of some colours, and in some preparations that will hereafter be described.

Oils will keep good a long time, if corked from the air, and, indeed, they rather improve by age than otherwise.

It is sometimes the practice to expose them to a strong light, in white glass bottles, or vials, well corked, to deprive them of their yellowish hue; this is called bleaching them; but it produces no great advantage, and is scarcely worth the attendant trouble.

The following will be found an ample supply of each kind:—

Drying oil	—a pint.
Linseed oil	} of each a gill.
Poppy oil	
Nut oil	

VARNISHES.—Mastic and copal varnishes are chiefly employed in painting. Mastic varnish, being simply a solution of gum mastic in rectified spirits of turpentine, dries more quickly when alone, from the speedy evaporation of that essential oil, than copal varnish, which contains a small portion of fixed oil, found necessary for the solution of the gum copal; notwithstanding which, however, the latter varnish is found to possess a stronger influence in promoting the drying of colours ground in oil, when mixed with them, in the course of painting, than the former, which is quite neutral in that respect.

A new sort of varnish, called white lac varnish, was recommended by the late Mr. Field for some purposes which will be mentioned hereafter, when explaining the use and application of varnishes. They are all to be had in perfection, at artists' good colour shops, and the following supply will be sufficient at first:—

Mastic Varnish }  
Copal Varnish } each half a pint.  
Lac Varnish—a gill.

A preparation termed “SICCATIF” has been lately introduced in the arts, which appears to possess very valuable properties. It has copal for its base. It serves either as a varnish or medium to paint with, and acts as a preservative to a picture.

COLOURS.—As colours form the very being and essence of a picture, and as all the other materials are subservient and have reference to them, they have always been regarded with peculiar interest by the artist, and have occupied a chief share of his attention. It is, indeed, of the first consequence that their nature and properties, their sympathies and antipathies, and their respective permanence or fugitiveness, should be well understood, for on a knowledge of these their proper mixture and application in a great measure depend, and he who goes thoughtlessly to work, without this knowledge, using indiscriminately such colours as seduce him by their apparent richness, or dazzle him by their temporary splendour, may chance to repent his want of caution, by beholding his most beautiful effects fading daily beneath his eye, and his most elaborate works rendered worthless by mutations of colour and tint to him altogether unaccountable.

The discoveries of modern chemistry have added largely to the comparative simple list of colours employed by

the old masters ; and yet if these discoveries were ten times more numerous, they would never of themselves enable us to rival the beauty of colouring to be found in their best works. We have the same colours, in equal perfection, that they employed, together with a great number of others, of recent discovery, which were unknown to them ; but the great discovery we stand in need of is that skill and judgment possessed by them in their application which render most of the works alluded to so pre-eminently beautiful.

It is well known that all the endless and varied effects that nature presents to our view are produced by the agency of the three primitive colours, yellow, red, and blue, into which the rays of pure light are found divisible ; and if three pigments of these three colours, perfect in brightness, intensity, and durability, could be discovered, we might hope by their means alone to approach near to nature in our pictorial imitations of her works. But as such a valuable discovery is scarcely probable, it will be wise to keep nature's principle constantly in view, in our selection of colours, as a wholesome check upon any desire we may feel to add unnecessarily to their number. And looking upon it in this light, there seems to be nothing improbable in the assertion of Pliny that the ancient Greek painters employed but four colours in their works ; for, judging from the remains of ancient sculpture that have come down to us, nothing can be more certain than that the artists of those times founded their practice on strictly true philosophical principles, deduced from that nature they studied so closely, and imitated so faithfully.

It only remains to be added, that a multitude of different colours, however good or unexceptional each may be in itself, only tends to embarrass and perplex the artist in their use, creating unnecessary anxiety for their proper employment, that might be better expended on more important considerations. Colours may be called the food of a picture—the simpler and plainer that food, the more healthy and vigorous will be its tone and texture. It is said of Sir Joshua Reynolds that he successively discarded each colour in its turn that he was in the habit of using from his palette, and found he could do perfectly well without it.

Instead, then, of indulging in the common practice of increasing the number of colours, let us rather exert our ingenuity in an endeavour to discard those we can do without, taking this as a maxim, *that the shortest road to good colouring is through a simple palette.*

We shall now proceed to consider in detail the colours (or pigments, as they are commonly called, previous to their being ground and prepared for painting), that are in general use. They are derived from several sources—the animal, vegetable and mineral kingdoms, as well as chemical science, each contributing its share. Some are purely natural productions, ready formed to our hand, some are natural productions modified by art, while some are produced by art alone; and it is to be observed, that from each of these sources both good and objectionable pigments are derived. This classification of their origin it is useful to know, as that of each will be presently given, but their arrangement as to their respective hues

is the one of most importance, and may be taken in the following order:—White, yellow, red, blue, orange, green, purple, brown, and black.

The principal pigments that belong to each of these are,

#### WHITE.

Flake White.

Zinc White.

#### YELLOW.

Yellow Ochre.

Yellow Lake.

Naples Yellow.

Yellow Orpiment.

Raw Sienna.

King's Yellow.

Yellow Chrome.

Lemon Yellow.

Aureolin

Cadmium yellow.

#### RED.

Vermilion.

Pink Madder.

Light Red.

Carmine.

Indian Red.

Scarlet Lake.

Red Lead.

Crimson Lake.

Indian Lake.

Rose Madder.

#### BLUE.

Ultramarine.

Smalt.

French Ultramarine.

Prussian Blue.

Cobalt Blue.

Antwerp Blue.

Indigo.

#### ORANGE.

Orange Vermilion.

Burnt Sienna.

Orange Lead.

Orange Chrome.

Orange Orpiment.

#### GREEN.

Terra Vert.

Verdigris.

Veronese Green

Emerald Green.

## PURPLE.

Purple Lake.

Purple Madder.

## BROWN.

Raw Umber.

Brown Pink.

Burnt Umber.

Bone Brown.

Vandyke Brown.

Madder Brown.

Cologne Earth.

Asphaltum.

Cappah Brown.

## BLACK.

Ivory Black.

Blue Black.

This list of pigments might be greatly extended,\* but it contains enough, and more than enough, for all the purposes of the artist. They are probably never all used by the same individual. As above enumerated, they afford a fair field for selection. A dozen of them judiciously chosen will form a liberal and efficient supply for the palette; and as we proceed we shall take care to point out the most eligible.

*Flake White*—(chemical) is white lead purified. It is tolerably permanent, generally used in oil, perfectly opaque, and dries well.

*Zinc White*—(chemical) is the white oxide of zinc,

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\* Among others not enumerated in the above list may be mentioned as deserving attention and trial—palladium scarlet, palladium red, permanent blue, and Italian ochre. The Italian ochre is remarkable for its brilliant yellow colour and its transparency, in both of which respects it far exceeds all other ochres.

quite permanent, frequently used in finishing, not quite so opaque as flake white, nor so good a drier.

*Yellow Ochre*—(earth) is a good permanent colour, much used, and dries well.

*Naples Yellow*—(chemical) is permanent, very opaque, a good drier, and in considerable use.

*Raw Sienna*—(earth) is permanent, transparent, and much used, though an indifferent drier.

*Yellow Chrome*—(chemical) is of a doubtful permanency, though sometimes used on account of its brilliancy; is opaque, and dries well.

*Aureolin*—(chemical) is permanent, very pure and brilliant in tone, semi-opaque, and is a slow drier.

*Yellow Lake*—(vegetable) not permanent, very transparent, not much employed, and dries very slowly.

*Yellow Orpiment*—(chemical) an unsafe colour, seldom used, but will stand when applied alone in copal varnish; is very opaque, and dries very badly in oil.

*King's Yellow*—(chemical) nearly of the same character as the preceding.

*Lemon Yellow*—(chemical) not much in use, is very



weak, though said to be permanent; is semi-transparent, and dries well.

*Cadmium Yellow*—(chemical) a rich warm yellow, semi-transparent, believed to be permanent, but defective in drying.

*Vermilion*—(chemical) very permanent, and of indispensable use, opaque, dries rather slowly, except in drying oil, with which it may safely be used.

*Light Red*—(earth) is yellow ochre burnt, is very permanent, in general use, semi-transparent, and dries readily.

*Red Lead*—(chemical) when of good quality is tolerably permanent, but an unsafe colour, used occasionally, opaque, and dries very rapidly.

*Indian Red*—(earth) is very permanent, much used, opaque, and dries well.

*Pink Madder*—(vegetable) is very permanent, of great use, very transparent, but a bad drier.

*Rose Madder*—(vegetable) of the same character as the preceding, but of greater depth and richness; it is an excellent colour.

*Carminé, Scarlet Lake, Crimson Lake*—(all preparations from cochineal). These three are various prepara-

tions of the same kind, of no great repute for permanency, but used with certain precautions to a considerable extent; they are very transparent, but bad driers.

*Indian Lake*—(vegetable gum) of the same character as the last, but more durable.

*Ultramarine* — (mineral) perfectly unchangeable, generally used, semi-transparent, and dries well.

*French Ultramarine*—(chemical) resembles ultramarine, instead of which it is often used for economy, though inferior in colour; it sometimes undergoes a slight change; a good drier.

*Cobalt Blue*—(chemical) is durable, much used, transparent, dries freely, and has a tendency to assume a greenish hue.

*Smalt*—(chemical) of the nature of cobalt, but not so durable; is rarely used, and is a good drier.

*Prussian Blue*\*—(chemical) permanent; much used for dark rich blues, or mixed dark tints; it is a most powerful and transparent colour, and an excellent drier.

*Antwerp Blue*—(chemical) resembles Prussian blue; is less permanent, and is rarely used.

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\* Most Prussian blues are very fugitive. That made by GEORGE ROWNEY & Co. is quite permanent.

*Indigo*—(vegetable) though very deep, not very permanent, and is not often used ; it is very transparent, and dries well.

*Orange Vermilion*—(chemical) permanent, very eligible, opaque, and dries well.

*Orange Lead*—(chemical) the same as red lead.

*Burnt Sienna*—(earth) very permanent, much used, rich and transparent, and an excellent drier.

*Orange Chrome*—(chemical) rather more durable than chrome yellow, but in other respects of the same character.

*Orange Orpiment*—(chemical) has the same character as yellow orpiment.

*Terra Vert*—(earth) permanent, used occasionally, semi-opaque, and a very good drier ; very eligible.

*Verdigris*—(chemical) not at all permanent, except when applied alone in copal varnish, and a little oil, in which it is now and then used on account of its beauty as a glazing colour ; very transparent, and an excellent drier.

*Veronese Green*—(chemical) is a permanent and transparent green of a pure bright hue, very useful for glazing ; dries moderately well.

*Emerald Green*—(chemical) not very durable, sometimes used sparingly on account of its brilliancy ; opaque, and dries well.

*Purple Lake*—(insect) see character of scarlet and crimson lakes.

*Purple Madder*—(vegetable) see characters of pink and rose madders.

*Raw Umber*—(earth) very permanent, much used, semi-transparent, and an excellent drier.

*Burnt Umber*—(earth calcined) of the same character as the last.

*Vandyke Brown*—(bog earth, vegetable) very durable, frequently used, semi-transparent ; an extremely bad drier.

*Cologne Earth*—(bog earth, vegetable) very permanent, much used, semi-transparent, dries slowly.

*Brown Pink*—(vegetable) not very durable, except in deep rich shades, for which it is frequently used ; very transparent, but an extremely bad drier.

*Bone Brown*—(animal) pretty durable, often used, transparent, dries slowly.

*Madder Brown*—(vegetable) very durable, not often required, very transparent, and a bad drier.

*Asphaltum* — (bituminous) permanent, much used by some artists, though objectionable on account of its liability to crack ; extremely transparent, and dries rapidly.

*Cappah Brown*—bears an unexceptionable character as a pigment, transparent, and dries with remarkable rapidity.

*Ivory Black*—(animal charcoal) very durable, constantly used, very transparent, but rather a slow drier.

*Blue Black*—(vegetable charcoal) very durable, in frequent use, semi-transparent, and a good drier.

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## OF THE DRYING OF COLOURS.

In treating of oils, it has been mentioned that some colours retard or prevent the drying of the oils in which they are ground. These colours are technically called bad driers ; but this tendency may be corrected in various ways ; the most simple of which is, to add a small portion of sugar of lead, of the best kind, very finely ground in pale drying oil, to such colours as require it. This may be done on the palette, with the palette-knife. It is imagined by some that this mixture has a tendency to injure the colours ; but if just so much of it is used as will ensure their drying in moderate time, no injury need

be feared equal to the probable accumulation of dust and dirt that will be deposited on them before they dry, if some such precaution be not taken, besides the chance of smearing, and other accidents that may befall them, or the irksomeness of waiting till they are in a fit state of dryness to receive fresh work.

Such colours as dry rapidly alone are also frequently found to promote the drying of those that dry slowly, and advantage may be taken of this. For example, almost all colours dry in a short time when mixed in tints with flake white; a very small addition of burnt umber will suffice to dry Vandyke brown, without materially changing its colour; a minute portion of red lead will secure the drying of the lakes without injury to their tints; red lead and Prussian blue, mixed to a dark grey, may be added in sufficient quantity to ivory black, to promote its drying, without interfering with its blackness; a small addition of raw umber will dry brown pink, a still smaller portion of the same will serve for raw sienna; and a little experience in the nature of the various colours, founded on a reference to their characters in the foregoing list, will suggest other similar expedients, so as nearly to avoid the necessity of using sugar of lead or other artificial driers altogether.

The colours are usually sold ready ground in their proper oils, and put in convenient quantities in tin tubes, &c.; but there are a few kinds that do not keep well in oil, such as the cochineal lakes, Prussian and Antwerp blues, and brown pink. These in a very short time thicken, and become of the consistence of stiff cold size, or glue.

They should therefore be purchased in a state of impalpable powder, and mixed with their proper oils when required, which are, for the lakes and brown pink, drying oil; and for Prussian blue, linseed oil. Some of the more valuable colours should also be procured in the same state and used in the same way to avoid waste, such as ultramarine, cobalt blue, pink madder, and carmine, mixing just so much as may be required at the time of use.

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## THE MIXING OF COLOURS.

The proper mixing of colours is, to the uninitiated, a great apparent mystery; and it seems to them the chief difficulty in painting. That it is of great importance we do not mean to deny, but it is a subject that a proper attention to a few simple principles will soon enable any one to master. The judicious application of the colours when mixed is the greatest practical difficulty the student in painting has to overcome.

Colours are technically said to work well or ill, according to the ease or difficulty with which they can be laid on the picture; the precision with which they obey the touching on of the brush, and the sympathy they possess for other colours, so as to form agreeable accidental tints with them, while being broken, or worked together on the picture. Now it fortunately so happens that white (flake

white), the indispensable pigment, the representative of pure light in nature, possesses all these good qualities in a pre-eminent degree; for with this pigment almost all the others are occasionally called on to associate or mix, and indeed it may be taken as a general principle that all colours, which, when mixed with white, form agreeable and permanent tints, are eligible to be mixed together, without injury to one another, and worthy to be placed on the palette.

It must be observed that yellow, red, and blue, the only three primary and simple colours, are to be taken as the elementary principles of all colours, for they cannot be produced by the mixture of any other colours, while all the others may be produced by the proper mixture of these. White when mixed with colours simply lightens their tint in proportion to its quantity, increases their opacity, and cools their hues. Its mixture with yellow, red and blue pigments, have the following results. Thus with it and

Chrome Yellow,	} are formed	}	Primrose.
Naples Yellow,			Lemon Colour.
Yellow Ochre,			Yellow Buffs.
Raw Sienna,			Dark Buffs.
Vermilion,	} are formed	}	Pink flesh tint.
Red Lead,			Salmon Colour.
Light Red,			Flesh tints. &c.
Indian Red.			Purplish flesh tint.
Ultramarine,	} are formed	}	Cool light blues of
Cobalt,			different tints and
Prussian Blue,			brightness.



The other mixed colours in general use are as follows :—

## MIXED ORANGE.\*

YELLOWS.		RED.		
Chrome Yellow	} with	Vermilion	}	Produce Orange of various degrees of brightness and opacity.
Naples Yellow		Light Red		
Yellow Ochre		Red Lead.		
Yellow Lake	} with	Pink Madder	}	Transparent Orange.
Raw Sienna		Carmine		
Lemon Yellow		Scarlet Lake		

By inverting the order of the reds, or yellows, semi-transparent orange tints will be produced.

## MIXED GREENS.

Chrome Yellow	} with	Ultramarine	}	Produce Greens of various degrees of brightness and opacity.
Naples Yellow		Cobalt Blue		
Yellow Ochre		Prussian or Antp. Blues		
Yellow Lake	} with	Ultramarine	}	Transparent Greens.
Raw Sienna		Cobalt Blue		
Lemon Yellow		Prussian or		
		Antp. Blues		

Mixed olive greens of various tints are made by mixing with the above, for the opaque greens, a little vermilion, light red or Indian red; for the transparent, carmine, or any of the red lakes. They may also be made by

\* The mixtures in this and the two following lists of mixed colours may be taken diagonally (so to speak): for example, Yellow Ochre and Vermilion; Pink Madder and Raw Sienna; Yellow Ochre and Ultramarine; Ultramarine and Carmine.

mixing any of the above yellows with a small portion of blue black, or the blues with burnt sienna.

#### MIXED PURPLE.

Pink Madder	} with	{ Ultramarine	} Produce transparent Purples		
The Red Lakes				{ Colbalt Blue	} of different degrees of
Carmine					

A duller semi-opaque purple may be formed by mixing vermilion, or Indian red, with any of the above blues.

#### MIXED BROWNS.

An infinite number of browns can be produced by combining any two of the above classes of mixed colours; for instance, green and orange, for bright browns, or citron; orange and purple, for warm medium browns, or russet; green and purple for deep olive browns, &c. Dark earthy browns are also made by the mixture of red and black; but with these hints the composition of mixed browns will be best acquired by a few experimental trials.

#### MIXED GREYS.

Nearly all greys are produced by mixture, and the modes of forming them are also very numerous; the following are the most useful:—

Ivory Black and White.

Blue Black and White.

Vandyke Brown and White.

Light Red, Ultramarine, and White.

Vermilion, Ultramarine, and White.

Indian Red, Ultramarine, and White.

Ultramarine Ash and White.

A very useful, clear, warm grey is produced by mixing a small quantity of raw umber with white. The umber must be used sparingly, otherwise the tint will sink into a dirty light brown.

#### MIXED BLACK.

A very intense black may be formed by mixing in proper proportions brown pink, crimson lake, and Prussian blue. The brown pink and lake should be mixed together first, so as to form a deep marone, and the Prussian blue added cautiously afterwards, till the black is perfect. This black is seldom used alone, but when mixed with ivory black, forms a good compound colour for the strongest shadows of black draperies, &c.

We have thus stated all that seems necessary for the preliminary knowledge of the nature and mixtures of colours in general use; what remains to be learned may be best acquired by practice in their application.

SKETCHING CHALKS, &c. — Prepared white chalk, black Italian chalk, and willow charcoal, cut into the form of crayons, are severally used for making the outlines of the subject on the canvas or panel; for small subjects, a moderately soft black lead pencil may also be used for the same purpose. White chalk and charcoal being easily effaced, are best to begin with, as they admit more freely of corrections being made. An outline made of charcoal saturated with drying oil will become fixed in a few hours: this has the advantage of not being liable to be removed by the friction of brushes when painting on it.

CRAYONS.—A few soft crayons of different colours, white, yellow, red, blue, orange and green, will be found useful in the more advanced stages of the picture, when it is sufficiently dry and hard; with these, limited modifications of its light and shade, or colour, may be temporarily tried, the effects of which the artist may be unable to foresee with sufficient certainty, to hazard their more permanent introduction with oil colours, which are not so easily removed if required, but which latter are to be substituted for the crayon touches, should the result of the trial with them prove satisfactory. If not, they (the crayon touches) can be immediately effaced with a moist sponge. The anticipated effect of the introduction of figures and cattle in landscapes may be conveniently tested also in this way.

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## McGUILPS AND MEDIUMS.

By these terms are designated various compounds of the oils and varnishes already described; they are used by dipping the brushes into them for tempering and diluting the colours, previously ground in oil, to a proper consistence for laying on the picture; those are the best which, with an agreeable texture, interfere least with the permanency and colour of the tints with which they are used, and have the least tendency to produce cracks, and separations on the surface of the picture, as it becomes old. It has been considered a difficult problem to unite

all these good qualities in one medium, therefore the composition of McGuilps and mediums has usually occupied a considerable share of the attention of artists, and consequently the recipes for their formation are numerous; but as the aim of this treatise is to simplify, and not to perplex, we shall only give a few of those which we consider the best.\*

No. 1.—Siccattiff, if found to dry too slowly, add spirits of turpentine; if too fast, add linseed or poppy oil.

No. 2.—Mix equal quantities of drying oil and mastic varnish, let the mixture stand undisturbed for a few minutes, and it will take the consistence of a thin transparent amber-coloured jelly; this forms an agreeable McGuilp in very general use.

No. 3.—Mix a small quantity of sugar of lead, very finely ground in linseed oil, with so much of the same oil as not to impair its fluidity, to this add a similar portion of mastic varnish: this will form an equally good McGuilp, that will dry well, of a much lighter colour than the former.

No. 4.—Mix one part of a saturated solution of sugar of lead in water, with two parts of linseed oil, stir them well together, till they are intimately combined,

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\* Some of these are to be procured at Artists' colour shops, prepared in tubes.

then add two parts of mastic varnish. This forms a white creamy opaque compound, but which will dry equally transparent as the two preceding. It is called Gumption, is an excellent drier, and seldom used.

No. 5.—One part copal varnish, mixed with two of linseed oil, to which a little of sugar of lead is added, as in No. 2, is sometimes used; this does not coagulate like the preceding.\*

Some persons object to the use of varnishes altogether in painting, and dilute their colours with linseed oil and spirits of turpentine, mixed in equal quantities; this for some purposes will be found rather difficult to manage; though pictures so painted are considered very durable; its drying properties are very slight, therefore in using it, the precautions mentioned under the head of colours, to secure their drying, must be carefully attended to.

Some again, from a wish to avoid an injurious excess of oil in their colours, dilute them with spirits of turpentine alone. This mode of painting is of still more difficult

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\* With whatever McGuilp or medium a picture is begun, the same should be used throughout the whole of its progress. The non-observance of this rule frequently leads to very injurious consequences to the picture, for when several different kinds of mediums are used in the same picture, the substance of the colours when dry is, in consequence of the varying nature of the ingredients employed, liable to varying and antagonistic degrees of expansion and contraction, under the influence of the changes of atmospheric temperature; and the picture after a time is found in consequence of this to crack and separate in all directions, to its manifest and sometimes almost irreparable injury.

management, and with it the same precautions must be taken for the slowly drying colours.

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## METHOD OF APPYLING THE COLOURS.

There are several technical distinctions in the modes of applying the colours to the picture in its various stages that require explanation, in order that the designating terms which are given them, and necessarily used in the directions that follow hereafter, for painting the various classes of subjects, may be the more readily understood ; these are severally called, first, the lay-in or dead-colouring ; second, painting in detail ; third, glazing ; fourth, scumbling ; fifth, dry-touching, or, as it is sometimes called, dragging. There are also such terms as loading, scraping, oiling out, &c. These we now proceed to describe.

1. *The laying-in, or dead colouring*, is performed by going over the picture with a moderate quantity of colour in the lights, which should be more thinly laid in the shadows (using large brushes) giving to each object a somewhat slighter or weaker effect of light, shade, and colour, than it is intended to possess when finished ; omitting the details, and not defining the outlines too sharply : in this process, too, an idea of the general effect of the light and dark (or chiaroscuro) of the picture should be preserved. A picture properly laid-in, or

dead-coloured, should present in general a quiet atmospheric effect, with silvery grey, and transparent neutral brown tints predominating among the other colours. To produce this, the colours used in this first stage of the picture should be as few and simple as possible, and the tints should be carefully laid in a broad and simple manner in their proper places at once, avoiding much blending or mixing on the picture.

It is a vulgar and fatal error to suppose that the dead-colouring of a picture may be done in a slovenly or hap-hazard manner; on the contrary, it requires great care and judgment, as on it much of the ultimate success depends; for it often happens that a considerable portion of it is left apparent, through all the subsequent operations that are necessary to complete the picture.

2. *Painting in detail*, called also the second painting, may be described as a repetition of the former, but comprehending more attention to the characteristic details, and finish of the various objects. In this process, their drawing, light and shade, reflections, and variety of tints in colouring, are more elaborately made out; and the relative distances of objects from the eye are more carefully preserved by means of ærial perspective; the shadows though strengthened, are, as before, painted thinly, and with a certain degree of transparency, so as to allow those of the dead-colouring to be partially apparent through the second painting, and more care is required in uniting them with the half-tints, so as to produce roundness or solidity, and a greater body of colour is laid on the



lights, which should also be pencilled with greater attention to character, and sharpness, and the touches on the high lights should be put in with firmness and precision. A greater variety of colours may be placed on the palette for this stage of the work.

When it occurs that portions of the first lay, or dead-colouring, are found sufficient, or nearly so, for the required effect, they should be but slightly or not at all interfered with in the second painting. This will be found generally to happen in shadows and half tints, and will greatly conduce to clearness and transparency of colouring.

When all the parts of a picture have thus been painted in detail, it should present a tolerably finished effect, both of colour and light and shade, only requiring modification more or less by the following processes.

3. *Glazing*.—The laying thinly transparent colours diluted with a considerable quantity of any of the McGuilps or mediums already described, either in broad flat tints or partial touches, on portions of the picture, is called glazing, and a tint or colour thus applied is called a glaze, which, when it is of moderate strength, will allow the work beneath to appear distinctly through it, but tinged with its colour.

The uses of glazing are, to strengthen such shadows as require it, or to give warmth or coolness to their hue, to subdue those lights that are obtrusive from their brightness, or to give additional colour, force and richness to those that are deficient in these qualities; to give these diversified tintings that frequently occur on the surfaces

of near objects, and occasionally to supply such details and markings in them as may have been previously omitted. Thin delicate glazes judiciously passed over large portions of the picture are sometimes found of great service in improving the general effect, both in breadth, as regards light and shade, and tone, as regards colour.

Great caution must be observed that no attempt be made to glaze until the colours over which the glazing is to be laid be perfectly dry and firm ; otherwise the latter will be dissolved and rub up in the operation, and so much of the work be thereby spoiled. To avoid this, two or three days should be allowed to intervene between the drying of colours and the subsequent glazing on them.

Semi-transparent, and even opaque colours, are sometimes used as glazing colours, when rendered sufficiently transparent by mixing a small quantity of them with a large proportion of McGuilp. Vermilion, light red, yellow ochre, &c., may be employed in this way, and frequently with excellent effect ; but it must be done with great caution ; for if used in excess, they will mar the beauty of the work, by injuring its transparency.

Glazing requires much practice and experience for its proper performance, as the facilities it presents for modifying effects often tempts the beginner to an injudicious or incautious use of it ; the result of which, to the picture, is generally a heavy and dirty tone of colour. Still it must be remembered the power it gives when judiciously used is one of the chief recommendations of oil painting.

4. *Scumbling*.—By the term scumbling is meant, the

driving opaque tints very thinly over parts that have already been painted, and that are sufficiently dry and firm to undergo the operation; it is usually performed with a hog's hair brush, very sparingly charged with the tint to be employed; which is called a scumble, and must be generally lighter, and nearly, though not of necessity invariably, of the same tone of colour as the part over which it is passed.

Scumbling may, with proper judgment, be used in any part of the picture; but it is better, if possible, to avoid using it over shadows, more particularly such as are wished to be kept transparent, and to confine its application chiefly to the lighter parts, where it may be required. It frequently produces beautiful effects on the half-tints of flesh.

Its use is to weaken the force of colours that are too strong, and force themselves too much on the eye, for the preservation of harmonious effect; to give air and distance to objects that seem too near, and to soften and unite such tints on the surface of particular objects as may be too violently contrasted for breadth of effect.

A scumble is generally a tint made of some colour mixed with white. Its usual effect is to render the part of the picture where it is employed somewhat cooler, greyer, and less defined than before; hence it is of great service in correcting any tendency to muddiness or dirtiness of colouring; and also to what is called hardness, or over distinctness of detail.

Scumbling in its effects may be viewed as the opposite of glazing; and when a picture has been injured by too

free a use of the latter, it may in a great degree be remedied by the former; indeed, each is, to a great extent, calculated to remedy any errors that may be committed in the use of the other; and their judicious combination in the same picture is found to produce the greatest possible clearness, brilliancy, transparency, and richness of colouring.

*Dry-touching, or Dragging*, is nothing more than going over certain parts of the picture when it is dry with light delicate finishing touches, in order to improve the character, and to relieve or give surface texture to objects requiring it. The tints used for this purpose may, as occasion dictates, be either lighter or darker than the parts to which they are applied; it must be dexterously done with a light free hand; in some places holding the brush loosely between the finger and thumb, so as to leave the colour contained in it only partially adhering to the former more projecting touches by which it is caught.

Certain unpleasant appearances, technically called mealiness and spottiness, are the consequences of overdoing this portion of the work, the progressive effect of which must, therefore, be watched with jealous care and deliberation.

*Loading*—is a term applied to laying colours in thick masses on the lights, so as to make them project considerably from the surface, with a view of their being strongly illuminated by the light that falls on the picture, and

thus mechanically to aid in producing roundness and relief, or in giving a sparkling effect to polished or glittering objects. This artifice, however, must be had recourse to sparingly, otherwise it defeats its own object, and gives the execution a coarse and vulgar air.

*Scraping*—is merely used for removing the thicker and more prominent touches of colour from those parts of a picture which, for any cause, it is desirable to repaint. It is found generally to leave the surface in a very agreeable state for receiving the colours afresh ; but it must not be attempted till the colours so to be removed have acquired great solidity, or else they will be torn off, and leave the surface in a rough and ragged condition, that cannot be remedied without much difficulty ; a sharp table-knife, that has been a good deal used, is the best instrument for scraping.

*Oiling out.*—The surface of colours in drying frequently assumes a state that renders it difficult to lay fresh colours thereon properly. To correct this, previous to commencing work, the picture must have a little oil (either linseed or nut) sparingly applied to it with a brush, and then perfectly removed by wiping it with a soft silk rag. This will be effectual.

It sometimes happens that the colours *dry in*, as it is termed. This means that the oil they have been mixed with is partially absorbed by those colours over which they are laid, whereby their brilliancy is partially obscured ; but it may be restored, when required, by a

very thin application of either mastic or white lac varnish.\*

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## OF PAINTING HEADS AND FLESH.

The number of sittings required for a portrait depends entirely on the degree of facility acquired by practice, and on the kind of subject, whether it be male or female, old or young, &c., so that no precise number can be fixed on; the general average for an experienced artist is seven or eight, which is commonly found sufficient for a finished head; the time occupied by each sitting being an hour and a half, or two hours.

It is usual with beginners to occupy the whole of the first sitting in making the outline or sketch, which, as a white ground is best, may most advantageously be done, first with dry charcoal, and afterwards fixed with charcoal soaked in drying oil, as already described. In sketching the head, great attention should be bestowed on the proportions of the sitter's features, as, on the proportions, likeness in a great measure depends. Where these are right, the likeness can never be far wrong, but if incorrect, no labour will produce a very good one.

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\* White lac varnish being a spirit varnish, and possessing no homogeneity with the usual mediums for painting, is, we think, an unsafe application. Though it has been strongly recommended for this purpose by the late Mr. Field, it would, we think, be certain to produce a tendency to cracking on the surface of the picture.

## THE FIRST PAINTING.

The sketch having been made, the first painting or dead-colouring (see page 41) may be done in one sitting, and the colours required on the palette are as follow:—

- |                  |                  |
|------------------|------------------|
| 1. Flake White.  | 6. Vermilion.    |
| 2. Yellow Ochre. | 7. Crimson Lake. |
| 3. Raw Sienna.   | 8. Indian Red.   |
| 4. Burnt Sienna. | 9. Ultramarine.  |
| 5. Light Red     | 10. Ivory Black. |

These are to be set in the order in which they are numbered, near the outer margin of the palette, beginning with the white, above the thumb hole.

1. Yellow Ochre and White, two degrees.
2. Light Red and White, two degrees.
3. Vermilion and White, two degrees.
4. Lake, Indian Red, and White.
5. Ultramarine and White.
6. Ivory Black and White.
7. Indian Red and White.
8. Lake, Indian Red, Ivory Black, and White, for shadows.
9. Lake and Indian Red, for warm shadows.

These tints are to be mixed on the palette, and set just within the preceding, and in the same order as above.

Begin (using hog's hair brushes) with tint No. 8, laying in all the shadows thinly and carefully, keeping the outlines correctly; then proceed to lay in the lights with the lightest tint of No. 2, commencing with the

highest lights on the face, gradually strengthening it as it approaches the shadows, and adding a little of tint No. 5, for joining it with the shadows, which, when united by a little delicate working with this tint, will produce a clean pearly middle tint; to facilitate the blending of the lights and shadows, either a small softener of badger's hair, or a flat hog's hair brush, may occasionally be used dry, care being taken not to work the colours of the lights far into the shadows, so as to injure their strength and clearness. When thus laying on the lights, they must be strengthened and graduated in accordance with nature, so as to produce an appearance of roundness; which will be much assisted by a moderate use of the blue tint (No. 5) gradually worked in when approaching the outlines and shadows. This is the first stage.

When thus much is satisfactorily done, proceed to lay in the tints of the complexion, the mouth, &c., with tint No. 3, strengthening them towards the shadows with tint No. 4, also work in the other tints of the face as nature dictates, such as the greys, the purples, or greens, with the remaining tints on the palette, being careful to avoid a mottled or spotty look, and keeping the whole lighter than nature. After this, proceed to improve the shadows with tint No. 9, working it in only where it is required, and using it for the stronger markings of the features, such as the touches of deep warm shadow under the eyebrows, the nostrils, and the mouth; then with a tint composed of No. 5, and the lightest degree of No. 1, mixed to a delicate pearly green, with a light hand and tender touch, gently cool down and harmonize such parts as require it,



avoiding, as much as possible, disturbing the tints already laid.

When this is done, lay in a light tint of the hair, of its appropriate colour—very thinly, marking its forms with colour a little darker, joining it softly and with free touches to the flesh, keeping it rather within the outline, and the first painting of the head will be complete.

For a beginner, all this may possibly be too much to achieve in one sitting, particularly as over haste and want of care are to be guarded against ; therefore it may be as well in such case to terminate the first sitting with the first stage of dead-colouring ; taking another sitting for its completion, previous to commencing which a little oil should be applied (see page 47) to prepare the surface for receiving the tints.

REMARKS.—The lights in this stage should be laid in with a great body of colour, avoiding unpleasant roughness. Both the lights and shadows should be fainter than nature, particularly the latter, as they are finished by glazing, which will strengthen them sufficiently. The tints should be laid in their proper places at once, or worked together when necessary, with the brushes used in laying them, and avoiding sweetening or softening them together with the sweetener, as much as possible. The tint No. 2, (light red and white) must be considered as the ground or general mass of the light for receiving all the other tints of the flesh. Breadth of effect, and roundness, without much marking or detail, is to be aimed at chiefly in the first painting.

## THE SECOND PAINTING.

The second painting will require several sittings, the first and second of which (with a palette set as before), should be employed in correcting the tints on the lights, with scumbling and thin painting where they require it, and in improving the shadows, by glazing them delicately to their proper colours, by a few touches of a stronger and firmer character, and working in the principal reflexions. The higher lights should also be touched in with greater brightness and spirit, and a somewhat thicker body of colour; the features should be corrected in their drawing and worked into more finish, occupying the attention collectively as a whole, and not separately, which is the only way to make them harmonize in expression and character, and to secure likeness. The tints for the lights of the eyes are compounded from tints 1, 5, and 6, varied a little occasionally with tint 2.

Subsequent sittings for the second painting will be occupied in improving the likeness by still further attention to the details of the features and other markings of the face, improving the shadows by such additional glazing as they require, strengthening the hair by glazing and putting in its lights, so as to give it more form and individual character, and relieving it from the flesh by proper shadows thereon, of a clear warm reddish tone, broken into the flesh colours with cool pearly half-tints.

## FINISHING.

The various stages in the progress of a picture slide so gradually into one another that it would be difficult if not

impossible to draw the line where one ends and another begins, thus the process of finishing a head partakes, in a great degree, of the nature of a portion of the work described in the latter part of the second painting, the chief addition being that of glazing.

The work of finishing is done by putting in judicious touches of glazing and scumbling, so delicately as not to obliterate or obscure, but only to improve and render as perfect as possible what has been already done. Too much must not be attempted at one sitting in this stage of the work, as the tints laid by the glazings and scummings may, by overworking them, interfere with and dirty each other. At this advanced stage of the picture it is better, then, to be over-cautious rather than otherwise, and to allow the colours to dry frequently, and so repeat the operations as often as may be necessary. When nearly all has been done that is required, a few free light touches, done in the manner of dry-touching (see page 46), will complete the work.

REMARKS.—The colours used for glazing are, for the lights, pink and rose madder, or carmine,\* used in some places alone, or occasionally modified with light red, vermilion, and ultramarine mixed to various tints; raw sienna, and raw sienna and ultramarine may be used for the yellowish and greenish glazings. For glazing the shadows, the colours employed are, lake, burnt sienna, ultramarine and ivory black, from which the tints required

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\* Whenever it is practicable, the preparations from madder should be substituted for those from cochineal, on account of their superior permanency.

may be mixed. Too much attention cannot be paid to keeping the glazing tints for the shadows clean and translucent, as any degree of opacity injures them.

For scumbling, light red and white, with a very little vermilion, will be found to be the tint of most general service, and will preserve its clearness with almost any other tint with which it is mixed. A very light tint of yellow ochre and white, tint No. 1, may also be found useful sparingly applied in parts that require it. For glazing and scumbling, the best McGuilp to use is No. 2 (see page 39).

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## OF PAINTING BACK GROUNDS.

In giving directions for painting back-grounds, very little need be added to what has already been said, when treating of the methods of applying the colours, (see page 41). As to the tone of colour necessary in back-grounds, almost every face having its own particular complexion, the application of any general rule would be difficult, the tone and colour of the back-ground being governed by the complexion chiefly, as well as by the colour of the hair, the dress, and whether an in-door, out-door, or landscape effect is to be employed. The only general rule that can be given is, that the colours of the back-ground, of whatever objects it may be composed, must harmonize with the head and other parts of the figure, and give them all the relief requisite. The best way to effect this is to break

the colours of the flesh and such other parts as much as possible into the colours of the back-ground, subduing and generalizing them afterwards, by proper glazing and scumbling, so that they may not stare out, or come into competition with the colours employed in the lighter parts of the face and figure.

In general neutral transparent browns, and warm greys used in conjunction, or broken into one another, will be found the safest and least perplexing tints for beginners to manage; as they will harmonize with, and bear out clearly and pleasantly, almost all other colours. When the management of these has become familiar, the introduction of some simple addition may be tried, such as a piece of drapery of a subdued red, blue, &c., the folds of which should be copied from nature, and thus step by step, and with the careful observation of good pictures, the theory and practice of back-ground painting may be acquired.

The colours of chief service in painting back-grounds are—

Flake White.	Prussian Blue.
Ivory Black.	Ultramarine.
Vermilion.	Crimson Lake.
Light Red.	Purple Lake.
Yellow Ochre.	Raw Sienna.
Raw Umber.	Burnt Sienna.
Burnt Umber.	

Ultramarine is used when clear azure tints are required for skies; and the lakes for glazing red draperies. The before mentioned colours will produce every variety

of tint necessary, the following being those chiefly required:—

1. Black and White.
2. Ivory Black, White, and a little Vermilion.
3. Yellow Ochre, or Raw Sienna and White.
4. Raw Umber and White.
5. Yellow Ochre, Prussian Blue, and White.
6. Yellow Ochre and Black.
7. Vermilion and White, with very little Prussian Blue.
8. Light Red and Black.
9. Burnt Sienna and Black.

Large hog's hair brushes should be used for back-grounds, and it is best to begin nearest to the head, working from it as from a central point, for it will generally be found that when the tints next to it are well chosen, the more remote tints will be easily hit, and almost fall, as a matter of course, into their proper tones, if the painter has an ordinarily good eye for harmonious colouring. *Some* white should be used in almost every tint in the laying in of the back-ground, perfectly transparent or glazing colours being too powerful, but semi-transparent colours frequently give great beauty, by allowing the ground in parts to appear through them. Above all, blackness and heaviness should be avoided as being totally the reverse of that "*Free, transient light*" effect so desirable in back-grounds.

It must be remembered that a well-painted back-ground should not only have the property of harmony of colour as relates to the general effect, but should also be so calculated as to bring forward or throw out the nearer

objects by a pleasing contrast of chiaroscuro and colour, while at the same time, to a certain extent, it absorbs or withdraws from the eye the more distant objects, in a manner and degree proportioned to their distance, the two effects thus aiding and enhancing each other.

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## OF PAINTING DRAPERIES.

The best and simplest method of painting draperies is to make out their folds, forms, and a good deal of the character of the stuffs of which they are composed, in the first painting, by a few simple gradations of the tints of the colour of the drapery. Four of these tints will, in most cases, be quite sufficient, and the lightest should be laid on in a considerable body, and lighter than nature, so as to allow of glazing in the work of the second painting; and the darker parts or shadows should be laid in thinly, and in rather a neutral manner of colouring; which, when finished with transparent tints, will give brightness and value to the lights, and receive the reflections agreeably.

Draperies ought always to be painted from the stuffs thrown or cast into the folds required, which should not be disturbed till it is finished; for, materially changing the forms of the folds when they have been once painted is very injurious, and should not be done unless it is found absolutely necessary.

The following colours will be found well adapted to the production of the respective draperies.

## COLOURS FOR WHITE DRAPERIES.

White.	Ultramarine.
Yellow Ochre.	Black.
Indian Red.	Light Red.

## TINTS FOR FIRST PAINTING.

White slightly tinged with Yellow Ochre.  
 White and a little Ivory Black.  
 White, Black, and a little Indian Red.  
 Black, Indian Red, a little Yellow Ochre,  
 and White (for shadows).

In the second painting, ultramarine and a little light red make a fine glaze for the middle tints, where they require it; and the reflections may be made of white, black, yellow ochre, and Indian red.

## BLUE DRAPERIES.

Blue draperies, when large, are frequently painted with Prussian blue; but when economy is no object, ultramarine should be used, at all events, for the lights, as Prussian blue is unexceptionable for the darker parts or shadows.

## COLOURS.

White.	Prussian Blue.
Ultramarine.	Black.

## TINTS.

White and Ultramarine.  
 White, Prussian Blue, and Ultramarine.  
 Prussian Blue and a very little white.  
 Prussian Blue and a little Black.



In the second painting or finishing, the lights must be glazed to their proper strength with ultramarine.

## RED DRAPERIES.

(Scarlet or Crimson.)

## COLOURS.

White.	Crimson Lake.
Vermilion.	Indian Red.
Ivory Black.	

## TINTS.

Naples Yellow and White.  
 Yellow Ochre, with a very little Ivory Black,  
 and still less Vermilion.  
 Burnt Umber, with, occasionally, Ivory Black,  
 and Vermilion for the deepest shadows.

It is best to avoid glazing yellow draperies; but, if absolutely required, raw sienna for the lights, and raw sienna and burnt umber for the shadows, may be used.

When a very bright effect of yellow drapery is required, some touches in the highest lights, put in when the first work is dry, with King's yellow or orpiment ground with drying oil, and used with copal varnish, will produce it; but these colours must be used alone, and not mixed with any others. The chrome yellows may be used for the same purpose; but though they remain brilliant for a time, they frequently lose that brilliancy.

## GREEN DRAPERIES.

The colours and tints set down for painting blue draperies, with the addition of Naples yellow, yellow

ochre, or chrome yellow, according to the hue of green required, will do for the green draperies. The yellow, however, must be used more sparingly in the shadows than in the lights, and a very little Indian red added to the shadows and middle tints will give an agreeable warmth; but it must be used very sparingly, to avoid heaviness.

#### BLACK DRAPERIES.

Ivory black dries badly, and frequently when used alone for shadows does not bear out well; to correct which, before using, it should be treated as follows: mix as much sugar of lead with water, in a small vial, as the water will dissolve; mix equal parts of this and mastic varnish, or rather more of the latter, on the palette with the palette knife, till it stands up like thick cream, then add another part of copal varnish,—put as much of this mixture to the black as will leave it of an agreeable consistence, and it will work pleasantly and dry well.

#### COLOURS FOR BLACK DRAPERIES.

Flake White.

Lake.

Ivory Black.

#### TINTS.

White, Black, and a very little Lake.

White, and a larger proportion of Black and Lake.

Black and a little White and Lake.

Black and Lake.

A little of the mixed black, described at page 37, mixed with the last named tint for the shadows, will add

to its clearness and depth, and a ground of light red, rubbed in previous to painting the drapery, and allowed to dry, will make the tints bear out the better.

In painting draperies of all colours, great advantage may be taken of the various hues of the reflected light they throw on one another in their shadows, as well as that which is thrown upon them by other objects, in relieving the monotony and heaviness of large masses of drapery by breaking tints of various kinds among them. The shades of the colder coloured draperies may be thus greatly warmed, or those of the warm cooled down by the means thus afforded.

There are many other varieties of tints in draperies, the colours and tints proper for painting which it would be impossible to describe within reasonable limits; and even if the attempt were made, little service would be thereby rendered to the student, as but little information of a precise and determinate nature could be conveyed to him on a subject in which differences so minute and delicate may be made. He must, therefore, be left to the exercise of his own ingenuity and increasing skill, for employing the colours requisite to produce the endless variety of hues in the draperies he may find it necessary to paint.

Some authors attempt to give rules for painting the various kinds of stuffs, such as satin, velvet, cloth, &c., but neither can this be done. The only way to produce a proper discrimination of the characteristics of these varieties is to imitate them from nature, and the general as well as the detailed rules we have already given will be

found greatly to facilitate this result without embarrassing the student by a multiplicity of unnecessary observations, that must naturally occur to himself in the course of his practice.

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## OF PAINTING LANDSCAPES.

The colours for landscape painting are

Flake White.	Vermilion.	Ultramarine.
Yellow Ochre.	Light Red.	Prussian Blue.
Naples Yellow.	Indian Red.	Raw Umber.
Raw Sienna.	Burnt Sienna.	Burnt Umber.
Lake.	Black.	Terra Vert.

### TINTS FOR SKIES.

Ultramarine and White, in several degrees, for azure.

Ultramarine and White,	} with	{ Light Red, Vermilion, Indian Red, }	} for the grey tints of clouds.

These, by the addition of either of the yellows or a little raw umber, may be mixed to suit the endless variety of grey tints in clouds observable in nature.

White and Naples Yellow,	} for the light tints of clouds.
White, Naples Yellow, and Vermilion,	
White and Light Red,	
White and a very little Raw Umber,	
White and a little Indian Red,	

These may be mixed to various degrees of strength and tint to suit morning, mid-day, or evening effects, and the

first three may be used for the warm tints, into which the azure is frequently blended near the horizon.

#### DISTANCES.

The tints for the extreme distances are made nearly in the same manner as those for skies, only that they are usually somewhat stronger. The nearer or middle distances run a little more into greens, brownish greys and light greyish browns using along with the tints just mentioned.

Many of the best Dutch landscape painters were in the habit of painting their skies and extreme distances at once without any previous lay-in or dead-colouring; to give time to effect this it is said they used a little olive oil in their colours to retard their drying, which caused them to remain soft enough for several days to admit of the sky and distance being worked on from day to day till complete. There is certainly a degree of beauty, delicacy, and lightness, in many of their skies that could scarcely be produced in any other way.

#### TINTS FOR DISTANCES.

White, Yellow Ochre, and Prussian Blue.

White, Light Red, and Prussian Blue.

White, Raw Umber, and Prussian Blue.

White, Burnt Sienna, and Prussian Blue.

And others of the same kind.

#### TINTS FOR FOREGROUNDS.

##### GREENS.

1. Ultramarine, or }  
Prussian Blue, } and Yellow Ochre.
2. The same, and Naples Yellow.
3. The same, Raw Sienna, and a little White.
4. Blue Black, Naples Yellow, and a little White.

## TRANSPARENT OR GLAZING.

5. Raw Sienna and Ultramarine.
6. Burnt Sienna and Prussian Blue.
7. Terra Vert, either alone or with a little Raw Sienna.

## BROWNS.

8. Raw Umber and White.  
Raw Umber, Light Red, and White.  
Burnt Umber and White.  
Burnt Sienna and Naples Yellow.  
Light Red, Vermilion, and black.

Good glazing browns may be made in a great variety of ways, and the brown tints in foregrounds are so various that it would be impossible to specify any particular mixtures that would be preferable to others that might be mentioned. An exceedingly useful tint may, however, be made with burnt sienna and ivory black; this will be found an excellent tint for rubbing in the effect of the foreground, in the manner of a sepia or bistre drawing, previous to dead-colouring it.

## GREYS.

- Black and White.
- Vermilion and Ultramarine, with a little White
- Indian Red, Prussian Blue, and White.
- Light Red, Black, and White.
- Burnt Umber, Prussian Blue, and White.

In addition to what has already been said, with respect to first and second paintings, &c., it must be observed that, as a general rule in landscape painting, it is best to begin with the sky, and proceed downwards to the first

and second distances, then to the middle grounds, and, last of all, to the foregrounds. When the composition is such that trees or other objects rise out of the foreground, and cut clearly and sharply against the sky and distances, these latter must be finished before the foreground objects, so as that they may not require to be worked upon afterwards. The sky should be painted with a considerable body of colour, and with very little or no oil or McGuilp added to the colour, which should dry flat,—that is, without a shining surface. If the colour requires thinning for the sky and distances, it is best to use a little spirits of turpentine alone for that purpose.

The best way to learn a good original and natural style of landscape painting is to paint from the objects in nature direct, taking the colours, &c., out into the open air, and making studies, first of picturesque single objects, such as stumps of trees, old palings and gates that are weather-stained, cottages, ruined or other buildings, rocks, and all such things as may serve to fill up the composition of a foreground, for which purpose they may afterwards be used. When considerable facility in the use of the colours has been acquired in this way, scenes of a simple kind may be tried, taking care at first to avoid any great complication of objects, the student, going on progressively to scenes and subjects of a more extensive kind, as he finds his powers of representing them increase, will realize an improvement much more rapid than if he were to follow any other course of study. He must take care, however, not to paint too long at any one sitting from the same subject, as the light and

shade constantly alter, and he will find himself thereby a good deal perplexed. It will be proper, therefore, to limit the sittings for each subject to an hour and a half or two hours at most, but several neighbouring subjects may always be in progress, so as to occupy the successive portions of the day.

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## OF PAINTING ANIMALS.

Owing to the little certainty there is of animals keeping in one position for any considerable length of time, the difficulty of drawing them correctly, and of observing their light and shade properly, is greatly increased; it will, therefore, facilitate the work of painting them, if a correct study of their drawing, position, and light and shade, be previously made in black and white chalks, on tinted paper; as alterations can be much more easily effected in such a study, until the whole is correct, than if they had to be made in the picture. A great deal of the first painting or dead-colouring may be done from this study; referring at the same time to nature for the proper colouring.

A hand that has acquired great experience in animal painting may ultimately dispense with the trouble of making the chalk study; but it will be found of immense assistance to the beginner—the only way, indeed, to ensure success.

The general rules that have already been given



relative to the various stages of a picture, are applicable to animal painting, with this additional observation, that the less an appearance of labour or overworking is apparent, the more spirited and life-like will be the representation. It is best, therefore, to put in the first painting with rather more finish and effect than are required for other subjects, and to finish on this by a plentiful use of glazing, using while the glazing colours are still wet, free, light, graceful, touches of opaque colours for putting in the lights and giving character to the hair, &c.

There is such an infinite variety of slightly modified tints in the colouring of animals, that no attempt can be made to give directions for compounding them. It may be presumed, however, that the reader has now arrived at a pretty good general idea of the manner in which the various colours are employed in the formation of tints; and a little experience will do more than many words, in enabling him to apply the knowledge he has acquired to the mixing of tints for animal painting.

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## OF FLOWER AND FRUIT PAINTING.

Here again, in the various natural processes observable in the development, budding, blowing, ripening and decay of the various kinds, the changes are so rapid, and the successive appearances of the same object follow each other so quickly, that it requires indefatigable attention, and considerable facility of execution, to represent a

flower or a fruit under one appearance, before it begins to assume another. Flowers in particular are so subject to these mutations, that in general it is found best to paint them as they grow, and not to cull them ; as in the latter case they soon lose that lustre and brightness of hue that render them fit subjects for the pencil ; and it must be remarked, that none of the colours we possess, not even the most brilliant and perfect, can vie with the natural colours of flowers and fruit ; deficiency of the artificial pigments must therefore be compensated by using judicious contrasts of colours in the groups or in the grounds, —an art which several eminent masters have employed in this department with an effect truly wonderful.

For the reason above given, flowers and fruit should be finished, as nearly as possible, in one painting, leaving little to be done but what may be effected by delicate glazing, and the addition of a few clean light finishing touches.

Most of the tints that have been heretofore described will occupy a useful place on the palette of the fruit and flower painter. The ground on which they are employed should be of the purest white, and the utmost attention should be given to transparency, richness, and brilliancy. The occasional study of flowers and fruit will be found of great service to artists in all departments ; but to none more so than to the painter of portrait and figure subjects ; as nothing has a greater tendency to inculcate a habit of clean and brilliant colouring and execution, or to give a good knowledge of the properties of the various pigments.





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